

CONDUCTOR'S GUIDE TO HANNS EISLER'S *LENIN (REQUIEM)*

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DISSERTATION

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ABSTRACT

This is a comprehensive study for conductors who would like to prepare and plan the performance for Hanns Eisler's *Lenin (Requiem)*. The content including the thorough study of the piece itself, full preparation before the rehearsals, complete notes of each rehearsal, and feedback from participators. *Lenin (Requiem)* has not been frequently performed outside the Europe Continent due to the political sensitivity of composer himself and the significance of the piece. However, it is indeed a work with challenge and musically distinguished. By documenting the process of the preparation and performance, conductors could have better view of how to prepare this particular piece in the future.

To My Parents and My Husband

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CHAPTER 1

Introduction

This project took place from April 3 to April 20, 2013, in Boston, Massachusetts. It involved musicians from the MIT-Cambridge Chinese Choral Society, Hampton United Methodist Church, Boston Conservatory, and Boston University; locations at Massachusetts Institute of Technology, Boston Conservatory, and First Church of Boston; and included five rehearsals and one recital to perform *Lenin (Requiem)*.

Lenin (Requiem) was composed by Hanns Eisler (1898-1962) from 1935 to 1937. It was commissioned by a Russian music publisher during the time of Eisler's exile from Germany. The piece was composed in the twelve-tone method but sounds almost like tonal music, and even includes a pre-existing tonal movement inserted by Eisler. The text was written by Bertolt Brecht (1898 –1956), a loyal collaborator of Eisler's. The piece was premiered in 1958 but has not been performed often since then, mostly in Europe, and only one recording was made. The reasons for this lack of attention might be the sensitivity of the topic of Lenin as well as the background of Eisler and Brecht, both committed communists. However, these reasons caught my attention and made the piece even more interesting to me.

By presenting the following discussion, my aim for this project is to provide conductors with a thorough view of how to prepare *Lenin (Requiem)* for performance and what to expect during the rehearsals, including studying the background of the piece and composer, analyzing the music, preparing the rehearsals, setting the rehearsal plans,

taking rehearsal notes, and, after the performance, collecting feedback from audience and musicians.

Chapter 2

Conductor's Preparations Before the First Rehearsal

A respectful and responsible conductor should have complete and thorough knowledge of a piece of music before the first rehearsal no matter what piece that is. A complete study of Hanns Eisler and *Lenin (Requiem)* would help the conductor to understand this choral work, make a proper rehearsal plan, and decide upon interpretation.

Hanns Eisler, the Composer, and Bertolt Brecht, the Poet

Hanns Eisler was born on July 6, 1898 in Leipzig, Germany and died on September 6, 1962 in East Berlin, Germany. In his 64 years of life, Eisler experienced two World Wars, was a Communist since the age of 28, and was persecuted by Adolf Hitler with a 15-year exile. The journey of exile and political position affected Eisler's life and compositions. He applied the 12-tone technique into his works but did not strictly follow the rules, which made his compositional technique stand out in his time. A conductor would be able to understand this unique technique through the biographies, miscellany, recordings and documents of interviews by journalists, as well as the New Grove Dictionary.

In 1930, Eisler started a lifelong friendship with Bertolt Brecht (1898 –1956), the German playwright, poet and theater director, and they became each other's most frequent collaborators. They shared many common ideals, background and life experiences, such as political beliefs, exile, even the cities they lived in. Brecht and Eisler were closely linked and inseparable in each other's works.

Historical Contextual of *Lenin (Requiem)*

Compositional Background

The composition of *Lenin (Requiem)* was commissioned by Staatlicher Musikverlag Moskau (Moscow State Music Publisher) in 1932 as a dedication to Alan Dudley Bush (1900-1995), a British composer who was a committed socialist and advocate of Marxism. Eisler started to fulfill this commission by composing a work dedicated to the memory of Lenin in 1935 and finished it in 1937. Brecht, Eisler's collaborator, finished the text that same year, shortly before the twentieth anniversary of the October Revolution, of which Lenin had been the leader. They were both staying in Skovsbostrand, Denmark, having been exiled by Hitler at that time.¹ The work is in nine movements and is composed for alto and baritone solo, mixed choir and orchestra. The commission was not simple: Eisler and Brecht had to find a way of guarding homage to a great man from the gloom of religious associations, and of giving mourning an active profile, a revolutionary impetus, instead of allowing it to debilitate the mourners.²

Based on the significance of the text rather than the format, Eisler put the word Requiem in parentheses in the title. When in 1935 Eisler began his commissioned work, he called it *Lenin-Kantate* to honor Lenin's death in the face of the exploiters, but soon changed it to *Lenin (Requiem)* when Brecht completed the text *Kantate zu Lenine Todestag* ("Cantata to Lenin's Death") in 1937. An authentic Requiem Mass/Missa Pro Defunctis/Mass for the Dead is supposed to use the liturgical Latin text, but the *Lenin (Requiem)* did not follow the same Latin format as a Requiem Mass. However, the

¹ Fischbach, Fred, *Le musicien et la politique* (Bern: Peter Lang, 1999), p.355.

² Betz, Albrecht, *Hanns Eisler* (Cambridge: Cambridge University Press, 1982), p.154.

beginning stanzas of *Lenin (Requiem)* show the soldier's change from disbelief ("I could not believe it") to certainty ("Now I know he is dead"); compare this to the first sentence of the Introit of the Requiem Mass: "Requiem aeternam dona eis Domine" ("Rest eternal grant to them, O Lord"). Both show the acceptance of death. Moreover, the last few stanzas of *Lenin (Requiem)* show that "Lenin ist eingeschreint in dem großen Herzen der Arbeiterklasse" ("Lenin is enshrined in the heart of the vast working class, he will live forever in working class's heart"). Compare this to the last phrase of the Requiem Mass: "Aeternam habeas requiem" ("Have eternal rest"). They both seek a certain level of eternity. So *Lenin (Requiem)* and the Requiem Mass have similarities, in part, in terms of the text rather than format.

Premiere, Performing History, Published Score, and Recording

The *Lenin (Requiem)* was composed during Eisler's exile without any prospect of a performance. The premiere was not until 20 years later in East Germany, on November 22, 1958, performed by the Berlin Radio with soprano Irmgard Arnold, baritone Hermann Hähnel, the Berlin Radio Symphony Orchestra and Berlin Radio Chorus, conducted by Helmut Koch.

The *Lenin (Requiem)* was performed several times in Europe after the premiere in 1958. However, there is little evidence of the work being performed outside Europe.

The only published and purchasable score of *Lenin (Requiem)* is the full score by VEB Deutsche Verlag für Musik. All the performance materials, including the choral score and instrumental parts, can be rented from the publisher Breitkopf & Härtel, through G. Schirmer Associated Music Publishers, if in the United States.

Recordings of *Lenin (Requiem)* are rare. The most circulated recording is from 1972 and has been collected in different CD albums of Eisler. The easiest access of this recording is on the CD album called “Hanns Eisler: Vocal Symphonic Music,” published by Berlin Classics in 1996, which is also the only version to be found on YouTube. This recording features by soprano Roswitha Trexler, baritone Hermann Hähnel, the Leipzig Radio Symphony Orchestra and Leipzig Radio Chorus conducted by Adolf Fritz Guhl.

This recording provides access to a scheme and bigger picture of *Lenin (Requiem)* which could not be seen during the score study and analysis. The different characters and styles between movements show the continuity and the importance of the text to this piece. Vivid recitatives by the alto soloist and strong baritone soloist give great examples of the kinds of voices a conductor should be looking for. Interactions between the soloists, choir and orchestra help the conductor to shape the piece beforehand. In the recording, a few imperfections can be mentioned, such as the intonation at some of the alto soloist’s entrances; the choir’s entrance in the third movement sounds shaky pitch-wise; and the sixth movement could be slowed down to what is indicated in the score.

Analysis of *Lenin (Requiem)*

Lenin (Requiem) contains nine movements, alto and baritone soloists with mixed choir plus orchestra. Hanns Eisler did use 12-tone technique to compose this piece, and tone rows of P0, R0, I0, and RI0 are the only rows he used. However, the following features lead it into semi-12-tone work:

1. Repeated notes that could be seen everywhere in the piece.
2. Embedded tonal concept in movement nine.

3. Movement seven was inherited from the seventh movement, *Lob eines Revolutionärs* (“Praise of revolutionists”) of Eisler’s earlier tonal composition named “*Die Mutter*” (“The Mother,” Cantata, 1931).

The analysis of voice setting, orchestration, usage of 12-tone technique, structure, and text setting of *Lenin (Requiem)* will be presented by the order of movements.

Table 1, Overall Voice Setting and Orchestration

| Movement | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|--------------------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| Alt-Solo | X | | X | X | X | | | X | X |
| Bariton-Solo | X | X | | X | | | X | | X |
| Chorus | | | X | X | | X | X | X | X |
| | | | | | | | | | |
| 2 Flöten (Flute) | X | | X | X | | | X | X | X |
| 2 Oboen (Oboe) | X | | X | X | | | X | X | X |
| 2 Klarinetten in B (Clarinet) | X | X | X | X | X | | X | X | X |
| 2 Fagotte (Bassoon) | X | | X | X | X | X | X | X | X |
| Kontrafagott (Contrabassoon) | X | | X | X | | | X | X | X |
| 4 Hörner in F (Horn) | X | | X | X | X | X | X | X | X |
| 3 Trompeten in B (Trumpet) | X | | X | X | | | X | X | X |
| 2 Posaunen (Trombone) | | | X | X | | | X | X | X |
| Tuba | | | | X | | | X | X | X |
| Pauken (Timpani) | | | | X | | | | | X |
| Schlagzeug (Drum/Percussion) | | | X | X | | | X | X | X |
| Streicher (Strings) | X | X | X | X | X | C+DB | X | X | X |

Structure of 12-Tone Row

The prime row of the 12-tone used in this work is defined from the first violin in movement two³ (see ex. 1). The prime row is E F D A G F# C# D# C Bb B G#, which can be seen as trichordal partition (E F D, A G F#, C# D# C, Bb B G#) because each set of three notes’ prime form is [0 1 3]. The [0 1 3] means each set creates small intervals

³ Fischbach, Fred, *Le musician et la politique* (Bern : Peter Lang, 1999.) p. 360.

like minor second, major second, or minor third, which would be easier for singers to approach.

Ex. 1, Source of Prime Row



Tonality is also embedded partially into this 12-tone work. The first five notes of P0 (E F D A G) and the seventh note (C#) all indicate D minor for more than half of the prime row. The sense of tonality enhances the characteristic, created by small intervals, of being singer-friendly.

Table 2, 12-Tone Matrix

| | <i>I0</i> | <i>I1</i> | <i>I10</i> | <i>I5</i> | <i>I3</i> | <i>I2</i> | <i>I9</i> | <i>I11</i> | <i>I8</i> | <i>I6</i> | <i>I7</i> | <i>I4</i> | |
|------------|------------|------------|-------------|------------|------------|------------|------------|-------------|------------|------------|------------|------------|------------|
| <i>P0</i> | E | F | D | A | G | F# | C# | D# | C | Bb | B | G# | <i>R0</i> |
| <i>P11</i> | D# | E | C# | G# | F# | F | C | D | B | A | A# | G | <i>R11</i> |
| <i>P2</i> | F# | G | E | B | A | G# | D# | G | D | C | C# | A# | <i>R2</i> |
| <i>P7</i> | B | C | A | E | D | C# | G# | A# | G | F | F# | D# | <i>R7</i> |
| <i>P9</i> | C# | D | B | F# | E | D# | A# | C | A | G | G# | F | <i>R9</i> |
| <i>P10</i> | D | D# | C | G | F | E | B | C# | A# | G# | A | F# | <i>R10</i> |
| <i>P3</i> | G | G# | F | C | A# | A | E | F# | D# | C# | D | B | <i>R3</i> |
| <i>P1</i> | F | F# | Eb | Bb | G# | G | D | E | C# | B | C | A | <i>R1</i> |
| <i>P4</i> | Ab | A | F# | C# | B | A# | F | G | E | D | Eb | C | <i>R4</i> |
| <i>P6</i> | A# | B | G# | D# | C# | C | G | A | F# | E | F | D | <i>R6</i> |
| <i>P5</i> | A | A# | G | D | C | B | F# | G# | F | D# | E | C# | <i>R5</i> |
| <i>P8</i> | C | C# | Bb | F | Eb | D | A | B | G# | F# | G | E | <i>R8</i> |
| | <i>RI0</i> | <i>RI1</i> | <i>RI10</i> | <i>RI5</i> | <i>RI3</i> | <i>RI2</i> | <i>RI9</i> | <i>RI11</i> | <i>RI8</i> | <i>RI6</i> | <i>RI7</i> | <i>RI4</i> | |

Movement 1, Introduction und Recitativ (Introduction and Recitative)

1. Voice Setting

Alto and baritone soloists only; no choral setting is presented in this movement. The alto soloist sings from measure 15 to 20, followed by the baritone soloist singing from measure 20 to 29.

The alto soloist functions as narrator, who describes what the soldier did when Lenin died, while the baritone soloist is the soldier, who is talking to his comrades about what he saw when he went into the battlefield.

2. Orchestration

2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 1 Contra Bassoon, 4 Horns, 3 Trumpets in B flat, 2 Trombones, 1 Tuba, Timpani, and Strings. Most of the instruments are arranged and appear in the Introduction (measure 1 to 7). The orchestration becomes lighter with only strings and a few woodwinds when the recitative starts.

3. 12-Tone

The usage of 12-tone technique in this movement can be divided into two ways: First is the vertical and horizontal planting notes of I0 into orchestral introduction with strings, brass, and woodwinds, which hint at certain order in a chaotic instrumental introduction⁴ (see ex. 2). The second is simple and pure, one tone row at a time, rarely overlapped, and each 12-tone row planted horizontally on one instrument/soloist with limited repetition.

⁴ Fischbach, Fred *Le musicien et la politique* (Bern : Peter Lang, 1999.) p. 362.

Ex. 2, Introduction

Nr.1 Introduction und Recitativ

Grave $\text{♩} = \text{ca. } 69$

Flöten 1 2

Oboen 1 2

Klarinetten 1 in B 2

Fagotte 1 2

Kontrafagott

Hörner in F 1 2 3 4

Trompeten in B 1 2 3

Posaunen 1 2

Baßtuba

Schlagzeug u. 2 Pauken

Alt-Solo

Bariton-Solo

Gemischter Chor Sopran Alt Tenor Bass

Grave $\text{♩} = \text{ca. } 69$

Violine 1 2

Viola

Violoncello

Kontrabaß

Handwritten annotations in red circles and letters (C, A, E, D, F, B, G) are present throughout the score, indicating specific notes or chords. Blue handwritten notes (IO, D#, F#, BC#D, G, Bb, C) are also visible, likely indicating fingerings or specific musical instructions.

Each row (P0, R0, I0, RI0) stays with the same instrument with rare repetition, which makes them easy to be heard and defined when they appear (see ex. 3). P0 first appears completely in this piece from measure 8 to 11, played by the first oboe with a few repetitions and then imitated by first the bassoon by using first half of P6 from measure 9 to 12. Right before alto soloist's entrance is the second half of R0 played by the strings from measure 13 to 15. From measure 15 to 20 is the alto soloist's I0 plus first half of RI0 (see ex. 3). The second half of RI0 would be finished by the baritone soloist from measure 20 to 22 plus I0 and RI0 from measure 22 to the end (measure 29), which lacks the last note of E (see ex. 3).

Ex. 3, 12-Tone Usage in Movement 1

Ob. 1
Klar. 1 (B)
Fag. 1

10
sub. p (non leg.)
p dolce
pp

15
Klar. 1 (B)
Fag. 1
Alt-Solo
Als Le-nin ge-stor-ben war, sag-te, so wird er-zählt, ein Sol-dat der To-ten.

20
Alt-Solo
wa-che zu sei-nen Ka-me-ra-den:
Bariton-Solo
Ich woll-te es nicht glauben, ich woll-te es nicht glauben! Ich ging hinein,

25
Fl. 1
Pos. 1
Btb. 1
Bariton-Solo
wo er liegt und sprach zu ihm: „Il-jitsch, Il-jitsch, die Aus-beu-ter kom-men!“ Er rühr-te sich nicht.

Sehr ruhig

(leise)

a 2

pp

pp

pp

4. Structure

As the title of Movement 1 suggests, it can be divided into the Introduction and Recitative. In the first half of the Introduction (measure 1 to 7), bass instruments (cello and double bass) are there to keep the steady beats with quarter notes no matter how the meters change, and bring out the tempo indication of *Grave* (solemn, slow). Treble instruments (violin, flute, and oboe), on the other hand, are in charge of floating melodies, and create distinct contrast to the bass instruments. Pedal notes with the tone row melody in the second half of the Introduction (measure 8 to 14) replace the thunderous strings, woodwinds, and small brass ensemble in order to build up a path leading into vocal recitative.

The Recitative in the first movement is a secco recitative. As the alto soloist starts to narrate, the accompaniment (cello and double bass) is serene and calm, holding one long note.

5. Text Setting

Repetition plays an important role here in Movement 1. From a single note to the entire phrase, Eisler tries to use repetition to emphasize specific texts. For example, the first line by the alto soloist “Als Lenin gestorben war, sagte, so wird erzählt,” (see ex. 4), the notes are not repeated until “sagte”(said) and a fermata is used at “erzählt” (tell), which indicates the death of Lenin was the key of the sentence. Another example is the first phrase by the baritone soloist “Ich wollte es nicht glauben!” (“I could not believe it!”) (see ex. 5). Not only are the double notes on the text “wollte” (was) and “glauben” (believe) but also the entire phrase is repeated, stressing the soldier’s attitude toward

Ex. 4, Alto Soloist From Measure 13 to 18

Ex. 5, Baritone Soloist From Measure 19 to 23

Ex. 6, Strings support the soldier's action

13

Movement 2

1. Voice Setting

Baritone soloist only, no choir is present in this movement. The baritone soloist sings one phrase from measure 35 to 38, with string accompaniment.

2. Orchestration

Two clarinets in B and strings; the clarinets only appear at the second and third to last measures.

3. 12-Tone

The usage of the 12-tone technique in this movement has great effect upon the structure. 12-tone rows in movement 2 are well functioning and tightly connected, mostly overlapping and horizontal except the last three measures which has vertical 12-tone appearances, starting with two rows at a time and gradually becoming all four rows (P0, I0, R0, RI0) on different instruments at the same time. The result of this usage is to thicken the texture and build up the dramatic atmosphere.

The incomplete RI0 at the end of movement 1 is now completed by the first violin's P0, and the last note of RI0 E is also the first note of P0. From measure 29 to 37, first violin has P0 and I0, and second violin has RI0, I0, and P0 at the same time. Cello and double bass start a few measures later, from measure 33 to 39, using I0 only. Viola starts with the baritone soloist at measure 35 and doubling with same R0 row. Nevertheless, the baritone only uses up to the first seven notes of R0 and the viola finishes the rest (see ex. 7).

Ex. 7, Tightly Connected of 12-Tone Rows From Measure 30 to 39

Nr. 2
Larghetto ♩ ca. 84-92

30

Bariton-Solo

Viol. 1

Viol. 2

Va.

Vc.

Kb.

35

Bariton-Solo

Viol. 1

Viol. 2

Va.

Vc.

Kb.

Jetzt weiß ich, daß er ge-stor-ben ist.

From measure 39 to 50, Cello and Double Bass use RIO-R0-I0, and I0 is finished vertically with Violin 2-2 and Viola. Viola use I0-RIO-P0 (first half), first Violin uses I0, and second Violin uses P0 and R0. Clarinet's first appearance of this movement is from measure 48 to 49, P0 by the first and second Clarinet and missing the last note G# like the previous movement.

4. Structure

The dramatic tension in this movement is surrounding the baritone soloist part, which brews, reveals, and expends in twenty measures. Five measures of the introduction and conversation between violin one and two, just like people whispering before the baritone (the solider) saying: “Now I know that he is dead.” As soon as the solider drops the phrase, the strings are tiered up to the maximum in terms of layers and dynamics, then retrieves to peace. Table 3 shows the layering and dynamic levels of all voices within twenty measures.

Table 3, Layout of Layering in Movement Three

| Measure | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|--------------|-----------|-----------|----------|----------|-----------|------------|-------------|----------|----------|----------|
| Dynamic | <i>p</i> | <i>p</i> | <i>p</i> | <i>p</i> | <i>p</i> | <i>p</i> | <i>p</i> | <i>p</i> | <i>p</i> | <i>p</i> | <i>cresc</i> | <i>mf</i> | <i>mf</i> | <i>f</i> | <i>f</i> | <i>ff</i> | <i>fff</i> | <i>fffz</i> | <i>p</i> | <i>p</i> | <i>p</i> |
| Voices | 2 | 2 | 2 | 4 | 4 | 5 | 5 | 5 | 5 | 5 | 4 | 5 | 5 | 6 | 6 | 6 | 8 | 8 | 3 | 3 | 5 |
| Baritone | | | | | | X | X | X | X | X | | | | | | | | | | | |
| Klar. | | | | | | | | | | | | | | | | | | | X | X | |
| V1 | X | X | X | X | X | X | X | X | X | X | | X | X | | | | | | | | |
| V1-1 | | | | | | | | | | | | | | X | X | X | X | X | | | |
| V1-2 | | | | | | | | | | | | | | X | X | X | X | X | | | |
| V2 | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | | | | | |
| V2-1 | | | | | | | | | | | | | | | | | X | X | | | |
| V2-2 | | | | | | | | | | | | | | | | | X | X | | | X |
| Va | | | | | | X | X | X | X | X | X | X | X | X | X | X | | | | | |
| Va1 | | | | | | | | | | | | | | | | | X | X | | | X |
| Va2 | | | | | | | | | | | | | | | | | X | X | | | X |
| Vc | | | | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Kb | | | | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |

5. Text Setting

The text setting itself is not as dramatic as the structure in the previous paragraph since there is only one phrase of text applied in this movement: “Jetzt weiß ich, daß er gestorben ist.” (“Now I know that he is dead.”). Syllabic and minimum repetitions show the acceptance of the soldier in the fact that Lenin is dead, which is contrary to movement one when the soldier did not believe the death of Lenin. This attitude was enhanced by

repetition and the only repetition is used on the fact that Lenin “er gestorben” (is dead) (see ex. 8).

Ex. 8, Repetition of Text in Movement Two



Movement 3, Arie mit Chor (Aria with Choir)

1. Voice Setting

Alto soloist and choir are both applied in this movement with staggered setting. The alto soloist sings all the text and works as a narrator just like first movement, and the choir functions as bystander singing and repeating partial text of the soloist for emphasizing.

The staggered setting makes the soloist and choir cooperate closely. The soloist finishes the phrase, and then the choir enters with homophonic style (see ex. 9). The exchange and distinction between them enriches the voice part of this movement.

Ex. 9, The Exchange Between Alto Soloist and Choir

Alt-Solo

mf

Sag ihm, wo zu er nö-tig ist, das hält ihn.

Chor

hal-ten?

mf

Das hält ihn, das hält ihn.

ff

Das hält ihn, das hält ihn.

mf

Das hält ihn, das hält ihn.

ff

Das hält ihn, das hält ihn.

mf

Das hält ihn, das hält ihn.

ff

Das hält ihn, das hält ihn.

2. Orchestration

2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 1 Contrabassoon, 4 Horns, 1 Trumpet in B flat, 2 Trombones, Drum, and Strings.

The orchestration varies according to the voice setting. One woodwind instrument (clarinet or oboe) and a few strings at the opening of this movement accompany the alto soloist's appearance. More woodwinds with all the strings join in when the choir appears, and finally, full orchestration at the instrumental interlude from measure 71 to 77.

3. 12-Tone

The usage of 12-tone technique in this movement is one-sidedly emphasized on I0 in terms of the numbers that I0 has appeared. I0 appears over ten times when the rest of the tone rows (P0, R0, RI0) have only appeared less than three times each. The effect of that makes I0 the leading role of this movement since it could be heard frequently.

Besides that, the incomplete I0 from second movement is now completed by the oboe in measure 50 with G#. In addition, the missing notes at the end of movement 3 are Bb, A, and C from I0, instead of only one note like the previous movements.

4. Structure

The scheme of this movement is the alto soloist's aria with the choir's appearance. The first nine measures of the alto's aria fully demonstrate the text of this movement, along with slow chromatic ascending by the cello and double bass (see ex. 10). The choir's existence not only stresses what the alto soloist has done but also has the orchestration increased and agitated straight to instrumental interlude from measure 71 to 77. Intriguingly, the last seven measures (m84 to 90) have great resemblance to the beginning of this movement (see ex. 11).

Ex. 10, Alto's Aria With Chromatic Ascending Cello and Double Bass

The image displays a musical score for an alto soloist's aria. The vocal line is at the top, with the lyrics: "Wenn ein gu-ter Mann weggehn will, wo - mit kann man ihn hal-ten? Sagt ihm, wo-zu er nö-tig ist, das hält ihn, das". Below the vocal line are the staves for Violins 1 and 2, Viola (Va.), Cello (Vc.), and Double Bass (Kb.). The tempo is marked "Allegretto" with a metronome marking of "ca. 104". The Cello and Double Bass parts are circled in red and labeled with blue notes: G, Ab, A, Bb, B. The Viola part is also circled in red and labeled with blue notes: G, Ab, A, Bb, B. The Violin parts are circled in red and labeled with blue notes: G, Ab, A, Bb, B.

Ex. 11, Last Seven Measures (bottom) and First Seven Measures (top) of Strings

The image displays two systems of musical notation for string instruments. The top system includes staves for Wind (1 and 2), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The bottom system includes staves for Violin (Viol. 1 and 2), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). Red brackets are used to highlight specific measures: the first seven measures of the top system and the last seven measures of the bottom system. The tempo is marked 'Allegretto' and the time signature is 'ca. 104'. The music is in 4/4 time and features a chromatic ascending line in the cello and double bass parts.

5. Text Setting

Alto soloist's text from measure 50 to 58 is the complete text of this movement and leading words of this aria along with chromatic ascending by cello and double bass (see ex. 11).

Wenn ein guter Mann weggehn will, womit kann man ihn halten?

If a good man wants to go away, how can you hold him back?

Sagt ihm, wozu er nötig ist, das hält ihn.

Tell him why he is needed, that holds him.

The text is repeated once by staggered voices of choir and alto soloist as mentioned in voice setting before. The chromatic ascent by cello and double bass

appears almost on the exact same syllable as its first appearance, even though the voice setting is different (see ex. 12).

Ex. 12, First (Top) and Second (Bottom) Time of the Text's Appearance Along With Cello and Double Bass

The image displays two systems of a musical score. The top system shows the first time the text appears, and the bottom system shows the second time. The score includes parts for Alt-Solo, Vc. (Cello), Kb. (Double Bass), and Chor (Choir). The text is in German. Blue arrows and red circles highlight specific notes and syllables.

Top System (First Time):

- Alt-Solo:** Wenn ein gu-ter Mann weg-gehn will, wo - mit kann man ihn hal-ten? Sagt ihm, wo-zu er nö-tig ist, das hält ihn, das
- Vc.:** *p*
- Kb.:** *p*

Bottom System (Second Time):

- Alt-Solo:** *mf* Sagt ihm, wo-zu er nö-tig ist, das hält ihn.
- Chor:** *mf* hal-ten? Das hält ihn, das hält ihn. *ff*
- Vc.:** *mf* hal-ten? Das hält ihn, das hält ihn.
- Kb.:** *mf*

Blue arrows point from the Alt-Solo part to the Vc. and Kb. parts, indicating the text's appearance. Red circles highlight specific notes in the Vc. and Kb. parts.

Movement 4

1. Voice Setting

This is the first movement of the entire piece when all the voices (alto soloist, baritone soloist, and choir) are applied. Like movement 1ne, the alto soloist functions as narrator and the baritone soloist is the solider; nevertheless, the choir not only emphasizes the words from the solider but also interprets what he just sang. Moreover, the pair-voicing and imitation (inversion/retrograde) between treble voices (soprano and tenor)

and bass voices (alto and bass) (see ex. 13), plus the full orchestration, make the choir the center of this movement.

Ex. 13, Choir Part of Movement 4

The image shows a musical score for a choir, specifically the choir part of Movement 4, Ex. 13. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are in German. The score is divided into two systems, starting at measure 99 and 105. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are also red and blue arrows and letters (B, F#) indicating specific musical changes or annotations. The lyrics for the first system are: "Viel - leicht wird er an Krük - ken kom - men. vielleicht wird er sich". The lyrics for the second system are: "tra - gen las - sen, viel - leicht wird er sich tra - gen las - sen, ber er wird auf - stehn - er wird".

2. Orchestration

Full orchestration in this movement: 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 1 Contra Bassoon, 4 Horns, 3 Trumpets in B flat, 2 Trombones, 1 Tuba, Timpani, drum, and Strings.

Orchestration is well coordinated with soloists and choir. Soloists are accompanied by strings only, and full orchestration is applied along with the choir's appearance and instrumental interlude.

3. 12-Tone

The usage of 12-tone technique in this movement can be seen as different treatments of different settings: soloists with purely one tone row, choir and instrumental interlude with three to four tone rows that are well elaborated.

As the usage of 12-tone row in solo parts, first is the baritone soloist's RI0 that repeats each notes for several times, and the alto solo at the end uses R0 only. One tone row at a time is one of the distinguishing features in tone row usage of this movement.


As the usage of 12-tone row in choir and instrumental parts, the main tone row is I0, sometimes R0 and RI0. With a great amount of repetition by single note or segments of tone rows, this brings up another feature in tone row usage of this movement: varieties of repetition.

Similar to previous movements, movement 4 begins with missing notes of I0 from end of movement 3, and finishes by incomplete R0 with missing E and F.

4. Structure

The structural analysis of this movement can be discussed from two aspects: 1. Soloists (measure 91 to 99 and measure 123 to 132); 2. Choir and instrumental interlude (measure 100 to 122).

The first solo part is the *Überleitend* (transition) by alto soloist followed by baritone solo at the beginning of this movement. The strings keep the steady tempo and strong harmonic support to the soloist without any melodic doubling (see ex. 14). The second solo part is the last ten measures of the movement, where the alto soloist sings and support by the strings' unison with repeated six notes and constant rhythm


 (see ex. 15). Solo parts of this movement are all accompanied by strings only, with harmonic or melodic rhythm that makes the solo parts look like simple aria.

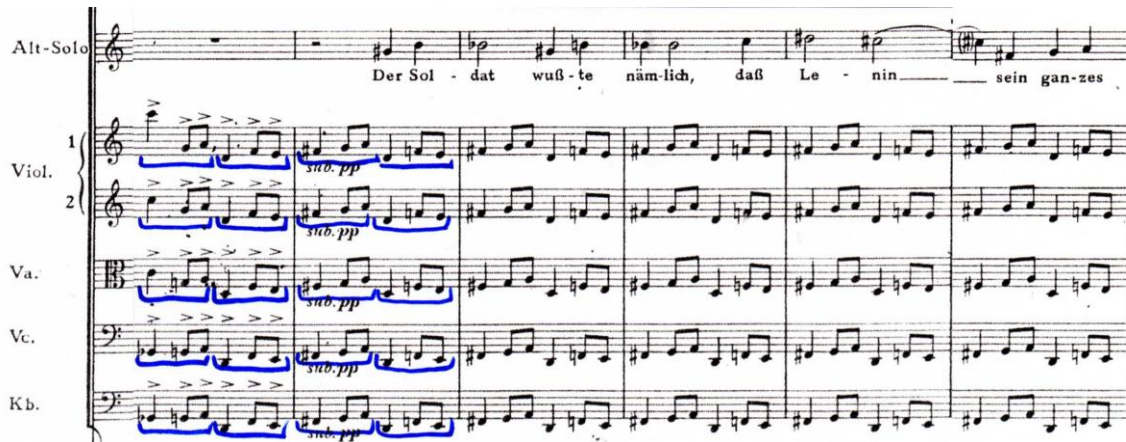
Ex. 14, Baritone Soloist With Strings' Steady Harmonic Accompaniment



Bariton-Solo: *mf* Wenn er hört, daß die Aus-beu-ter kom-men, mag er krank sein,

Viol. 1, 2, Va., Vc., Kb.: *Tempo 104-108*, *sfz sempre marcato*


Ex. 15, Alto Soloist With Strings Melodic Unison Accompaniment



Alt-Solo: Der Sol-dat wuß-te näm-lich, daß Le-nin sein gan-zes

Viol. 1, 2, Va., Vc., Kb.: *sub. pp*

The structural analysis of the choir and instrumental interlude has shown a significant differentiation compared to the previous aspect. The instrumental interlude is an extension of the choral part, the melodic and harmonic doubling is everywhere by the orchestration in order to enhance the thickness of texture.

 with intervals of perfect fifth or perfect fourth at the first two quarter notes are an important element in this part. This motive could be found easily in all the parts (see ex. 16 with red brackets).

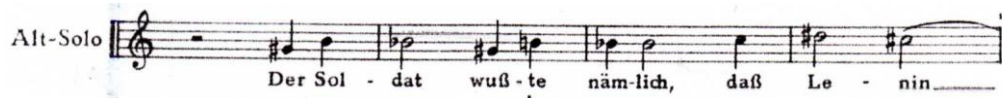
The image shows a page from a musical score for the opera 'Der Schwanenreiter'. The top section features vocal parts for Soprano, Alto, Tenor, and Bass, with a Chorus. The lyrics are in German: 'Viel leicht wird er an Krük-ken kom - men. vielleicht wird er sich'. The vocal parts are marked with 'P5' and 'P4' in blue, and 'P5' in red. The bottom section features instrumental parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar. (B)), Bassoon (Fag.), Contrabassoon (Kfg.), Horn (Hr. (F)), Trumpet (Trpt. (B)), Trombone (Pos.), and Tuba (Tbt.). The instrumental parts are marked with 'P4' in blue and 'P5' in red. The tempo is marked 'a 2' and the dynamics are 'ff' and 'f'.

5. Text Setting

As mentioned at the beginning of Voice Setting, this movement is the first of the entire piece when all the voices (alto soloist, baritone soloist, and choir) are applied. Eisler treated them differently based on their characteristics, which develops the uniqueness of the text setting.

The alto soloist, as a narrator, simply describes the scene of the soldier's thought with smooth melody: small intervals, minimum repetition, and plain quarter notes and half notes (see ex. 17).

Ex. 17, Text Setting of Alto Soloist's Part



The baritone soloist represents the soldier's thoughts of how Lenin faces the exploiters according to the text. The soldier has sharper rhythm structured by a sequence of dotted eighth notes and sixteenth notes to enhance the soldier's thought (see ex. 18).

Ex. 18, Text Setting of Baritone Soloist's Part



The choir's text is basically the duplication hereby to strengthen the statement that soldier was declaring at the previous section. Therefore the text of all three parts (Alto soloist, Baritone soloist, and choir) are managed differently in order to fulfill the characteristic of its own.

Movement 5, Recitativ (Recitative)

4. Structure

Secco recitative, strings accompany the alto soloist with homophonic style. Melodic alto solo part is assembled mostly by eighth note and quarter note, along with supporting harmonies from strings and occasionally woodwinds, which makes the melody stand out above all the instruments.

5. Text Setting

Syllabic text setting with a few repetitions at all three sections based on punctuation markings. The repetitions are made by small fragments (four to five notes) of tone rows instead of single notes, which make the words stand out and the repetitions easier to be heard.

The last sentence of the first section is “weil auf den Feldern die Wintersaat bestellt wurde“ (“Because the winter crops on the field were ready for planting”), and the four notes F#-G-A-D are repeated for three times (see ex. 20) so the sentence could be heard clearly.

Ex. 20, Last Sentence of the First Section in Movement 5



The three sentences of the second section “Es gibt noch Ausbeuter, und solange es noch Ausbeutung gibt, muß dagegen gekämpft werden”(“There are exploiters, and as long as there is exploitation, must fight against it”) are set with five notes, D-G-F-A flat-B flat, repeated three times as well (see ex. 21), in addition to the third section “Solange

es dich gibt, mußt du dagegen kämpfen” (“As long as you exist, you must fight against it”), is arranged with A flat-B flat-A-C which repeat three times as well (see ex. 22).

Ex. 21, Second Section of the Text

Ex. 22, Third Section of the Text in Movement 5

Movement 6

1. Voice Setting

The choir is the only voice part in the sixth movement, and it is designed as a duet of treble voice (soprano and tenor) and bass voice (alto and bass) (see ex. 23).

Ex. 23 Duet Setting and PO Splits into Treble and Bass Voices

2. Orchestration

2 bassoons, first and third horn in F, cello, and double bass. The orchestration leans toward the bass instruments, and the long notes they hold also support and double the bass voices, enhancing the significance of deepness and warmth of the sound of this movement.

3. 12-Tone

The three tone rows (P0, I0, and R0) are used in this movement and they are all handled in slightly different techniques which make the usage of 12-tone in the movement be seen as a fusion of melodic and block.

P0 is the first tone row that has the first six notes in treble voices without repetition and the last six notes in bass voices with repeated notes (see ex. 23).

I0 is the second tone row that is mostly used in the treble voices (10 out of 12 notes) without repetition and the only 2 notes in bass voices are used repeatedly. (see ex. 24)

Ex. 24, The Usage of I0 In Choir Parts

The image shows a musical score for a choir, specifically the usage of the I0 tone row. The score is for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are in German. Red annotations highlight the I0 tone row notes: E, D, F, B, C, A, G, F, B, A, C. The Soprano part starts with 'noch stärke sind, kämpfen die Jah-re lang. Die'. The Alto part starts with 'die Stärk-sten kämp-fen ihr'. The Tenor part starts with 'noch stärke sind, kämpfen die Jah-re lang. Die'. The Bass part starts with 'die Stärk-sten kämp-fen ihr'.

R0 is the last tone row and only the first seven notes are used. The tone row, as canon, first appears as treble voices and then bass voices two measures behind (see ex.

25). The last seven notes of P0, which are exactly the first seven notes of R0, occupy the last six measures of the movement. Like all the movements except movement 5, the last note of P0 (G#) is missing and must wait to be solved later as well.

Ex. 25, The Usage of R0 in Canon Style

Chor

Die - se sind un - ent - behr - lich.

4. Structure

The text is the center of the structure, and the voices and dynamics revolve around it. Vocal scoring is from duet to canon, and the dynamic level from *p* to *mf* and to *f* when the text indicates weak to stronger and to the strongest.

5. Text Setting

The continuity of the text has high priority in this movement, making the text the structural center. As be seen at ex. 26, the meanings of the text are well connected and have its coherence by measures instead of voice parts.

Ex. 26, Continuity and Word Painting of the Text

The image shows a musical score for a choir and voice parts. The lyrics are in German, and there are handwritten English annotations. Red boxes highlight specific notes corresponding to the words 'Stunde' and 'Leben'.

Handwritten Annotations:

- strongers fight for many* (above Soprano part)
- The weak ones don't fight* (above Alto part)
- Stronger fights maybe an hour long* (above Tenor part)
- many years long* (above Bass part)
- The strongest fight their whole life long* (below Bass part)

Red Boxes:

- Box 1: Tenor part, note for 'Stun-de'.
- Box 2: Bass part, note for 'Le - ben'.

Another highlight of text setting is the continuity of word painting. The text describes the stronger ones fighting for hours and years, the strongest fighting for a lifetime. The notes corresponding to the words are: (see red boxes in ex. 26)

Hour (Stunde) long – Half Note

Years (Jahre) long – Whole Note

Life (Leben) long – Dotted Whole Note

Movement 7, “Lob des Kämpfers” (“Praise the Fighter”) (Ballade)

This movement is taken from movement 7 (*Lob eines Revolutionärs* / “Praise of the Revolutionary”) of Eisler’s earlier cantata named *Die Mutter* (“The Mother”), which was composed in 1931. The melodies of the baritone soloist, choir, and the text are exactly the same except it has been rescored for symphony orchestra.

1. Voice Setting

The baritone soloist and choir are presented and divide the movement into three sections in terms of their settings.

First section: Measure 186 to 199, baritone soloist only.

Second section: Measure 199 to 215, baritone soloist with choir in the style of pair voicing

Third section: Measure 215 to 249, baritone soloist with one phrase of choir.

2. Orchestration

2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 1 Contra Bassoon, 4 Horns, 3 Trumpets in B flat, 2 Trombones, 1 Tuba, Drum, and Strings.

3. 12-Tone

This movement inherits Eisler's earlier work, which is a tonal movement with a key signature of C minor, hence no usage of 12-tone technique.

4. Structure

A movement through-composed, the baritone soloist has the melody most of the time and the choir comes in occasionally to sing as a duet and to enhance the solo part. The orchestra maintains the strong and march-like style by four quarter notes in one measure, performed mostly by strings.

5. Text Setting

Eisler used different patterns of rhythm to express the restlessness and anxiety of revolution wherever it settles. Horns start the syncopated rhythm, which accented on

weak beats, from measure 226 to 233, when Baritone soloist sings “wherever he goes, the dissatisfaction follows” (see ex. 27). Followed by trumpet, trombone, and bass tuba’s rhythm of panting when Baritone sings “wherever they chase him, there goes the riot” (see ex. 28). The patterns of rhythm enhance the urgency of the revolution.

Ex. 27, Rhythm of Syncopation By Horns

227

Hr. (F)

1 3

2 4

Bariton-Solo

If he sits himself to the table, dissatisfaction sits there too.

Tisch setzt, setzt sich die Un - zu - frie - den - heit zu Tisch, das Es - sen wird schlecht und als eng wird er-kannt die

Ex. 28, Rhythm of Panting By Trumpet, Trombone, and Bass Tuba

232

Trpt. (B)

1 2 3

Pos. 1 2

Btb.

Schlagz.

Bariton-Solo

con sord. *ff*

con sord. *ff*

con sord. *ff*

ff Kl. Trommel

ff Gr. Trommel

Kam - mer. Wo - hin sie ihn ja - gen, dort - hin geht der

Wherever they chase him, there goes the riot.

Movement 8

1. Voice Setting

Alto soloist and Choir are present in this movement. The alto soloist takes a major portion of it at the introduction and ending. The choir has five measures of reused melody from fourth movement.

2. Orchestration

The orchestration of movement 8 is exactly the same as the movement 7. 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 1 Contra Bassoon, 4 Horns, 3 Trumpets in B flat, 2 Trombones, 1 Tuba, Drum, and Strings.

3. 12-Tone

The usage of 12-tone could be discussed in a form of ABA' in terms of voice scoring: alto soloist from measure 250-260, choir from measure 261-267, alto soloist again from measure 267-288.

The A section has P0 by woodwinds and alto soloist, then I0 by the alto soloist herself while the instrumental parts are supporting with the same tone row. True to form, the first note Ab/G# is there to finish the incomplete tone row from movement 6.

The B section is the same material from the fourth movement which the RI0 is used in strings and choir. The A' section has P0 and R0 with repetition by Alto soloist horizontally. The P0 appears again with vertical setting by all the instruments, and then the last four measures have I0 written horizontally without any missing note.

4. Structure

The structure of this movement could be discussed by the form of ABA' in terms of voice scoring: A is from measure 250 to 260, instrumental introduction and alto solo; B is from measure 260 to 267, Choir with full orchestra; A' is from 267 to 288, Alto solo and coda.

The A section has a few instrumental parts and the leading role, the Alto soloist. The thinness of the orchestral texture makes the alto part stand out, plus the alto's horizontal melody against the chordal tremolo strings; thus the A section is alto soloist interspersed with two woodwinds and strings.

The B section is relatively short, yet its distinguishing features have made this section the highlight of this movement. First is the thickness of the texture by Choir and full orchestra with volume of fortissimo and second is the reuse of material from the 4th movement. Loudness and familiarity of melody emphasize the section.

The A' section shares one common ground with the A section, which is the usage of voice and instruments. However, the melody and choice of woodwinds are slightly different. Furthermore, the coda at the last eight measures has given rise to attention to instruments.

5. Text Setting

Change of note value in order to emphasize important words in the sentence would be the main text setting technique in this movement.

The first sentence of the alto's provides a great example. "Zu der Zeit, als Lenin starb und fehlte" ("At the time when Lenin died and was missed"). The note values of the words "Zeit"(time), "starb"(died), and "fehlte"(missed) are somewhat longer than all the other words in the same sentence (see ex. 29)

Ex. 29, First Sentence of Alto Soloist's Part



Movement 9

1. Voice Setting

This is the second time of the entire piece that both soloists and choir are present in the same movement (the first time is in the fourth movement) and the choir occupies the majority of the portion. Soloists have four measures (measure 332-335) of duet while the choir has half of the movement for thirty nine measures (measure 302-311, 336-344).

The choir is designed to have treble voice (soprano and tenor) and bass voice (alto and bass) paired up in homophonic style throughout most of the choir part (see ex. 30)

Ex. 30, Choir Part

2. Orchestration

Not only the choice of voices but also the orchestration is the same as the fourth movement. 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 1 Contra Bassoon, 4 Horns, 3 Trumpets in B flat, 2 Trombones, 1 Tuba, Timpani, Drum, and Strings.

3. 12-Tone

There are two features of 12-tone usage in this movement: 1. Tone row could be read vertically and horizontally; 2. starts a certain order of P0-I0-R10 when the structure is altered.

Ex. 31, Usage of Tone Row (m289-295)

Nr. 9
Fließend $\text{♩} = 96$

Fl. 1 2
Ob. 1 2
Klar. 1 (B) 2

Viol. 1 2
Va.
Vc.
Kb.

The example would show how the notes are planted in different parts but a short tone row melody could still be heard (see ex. 31). Furthermore, the tone row starts from P0 and in the order of P0-I0-R10 every time when the structure changes, like the choir's

entrance, change of meter, and from ritardando to a tempo. In other words, the same sequence of 12 notes would be heard each time after the structure has changed.

There is one section of this movement that presents a suggestion of tonal instead of 12-tone, which is the alto and baritone soloists' short duet from measure 332 to 335. Singers' C#, F#, and D# along with Clarinet, Bassoon, and low Strings indicate B Major in this fragment.

In addition, no previous incomplete tone row needs to be resolved at the beginning of this movement, and no missing note at the end of it.

4. Structure

The ninth movement is in arch form in terms of the combination of orchestra, choir, and soloists' duet, as shown in the table below:

| Part | 1 | 2 | 3 | 4 | 5 |
|-------------------|----------------|--------------------|-----------------------|--------------------|----------------|
| Setting | Orchestra | Orchestra Choir | Orchestra Soloists | Orchestra Choir | Orchestra |
| Measure number | m289-302 14 | m303-331 29 | m332-335 4 | m336-344 9 | m345-358 14 |

The opening (part 1) and the ending (part 5) of this movement are done by the orchestra only, and their textures are different in terms of the orchestration. Part 1 has limited (2 to 3 instruments) woodwinds and brass along with well-developed strings, yet part 5 has full woodwind, brass, and strings as well.

Part 4 is partial of part 2, with exactly the same choir and strings plus slightly adjustment of woodwinds. In other words, the last part of part 2 is repeated after part 3, hence the differentiation of measure numbers.

Part 3 is the duet by alto and baritone soloists. The texture is relatively lighter than other parts by using clarinet, contrabassoon, cello, and bass only. This part is temporally sounding tonal in B Major although the RI0 is in use.

Besides the arch form shown above, a combination of tempo change and highly similarities bring the audience back to the very beginning of this piece. There is a tempo change at measure 325, slowing down to half note = 69, exactly the same as beginning of the first movement. Furthermore, the first three measures of the new tempo marking at measure 325 and first three measure of the first movement are highly alike in terms of the notes in strings, horn, and bassoon. As a result, it correlates the last movement and first movement of the work.

5. Text Setting

The ninth movement shows varieties of word painting including enhancement by orchestration and change of meter. Example 32 shows how the sentence “Welt ist befreit von der Ausbeutung” (World is free from exploitation) is emphasized by full orchestration, which expresses the significance of freedom.

Ex. 32, Significant Sentence Enhanced By Full Orchestration

After two measures of ritardando, the orchestra and choir burst to sing “Lenin ist eingeschreint in dem großen Herzen der Arbeiterklasse” (“Lenin is enshrined in the great heart of the working class”) while the rhythm becomes more solemn by changing the meter from 3/2 to 4/2.⁵

⁵ Fischbach, Fred, *Le musician et la politique* (Bern : Peter Lang, 1999.) p. 374.

Chapter 3

Planning the Rehearsals

Planning rehearsals prior to the first rehearsal is crucially important. Planning affects the efficiency of rehearsals, the outcome of the concert, and even the feelings of respectful singers. After preparation and analysis such as described in the previous chapter, an experienced conductor should be able to create a proper rehearsal plan. The present chapter contains the entire process of planning and implementing the rehearsals for this project's performance of Eisler's *Lenin (Requiem)* on April 20, 2013.

Scale and Balance of the Performance

This composition was originally written for vocal soloists and mixed choir with full orchestra. Due to the limited budget and lack of access to instrumentalists, the decision was made to perform with piano reduction, which presents this work in a relatively smaller scale. There are several advantages in using the piano reduction. The collaborative accompanist is able to aid the choir rehearsal in terms of intonation, cultivating the team chemistry, and also lowers the cost. A smaller choir works fine with a piano reduction. Twenty to forty singers of average community choir level work nicely. Alternately, fifteen to twenty-five singers of mixed professional and amateur singers could be another choice.

According to the full score, the orchestration requires the following instruments and number of players: 2 flutes, 2 oboes, 2 clarinets in B, 2 bassoons, 1 contrabassoon, 4 horns in F, 3 trumpets in B, 2 trombones, 1 tuba, 2 percussionists (timpani and drum),

and strings. With the combination and numbers of woodwinds, brass, and percussion listed above, the setting in the strings could be 8 first violins, 8 second violins, 6 violas, 4-5 cellos, and 3-4 double basses.⁶ Furthermore, with this size orchestra, the choir could be set correspondingly with sixty to one hundred singers.

Choir, Soloists, and the Accompanist of the Performance

The choir is gathered from three different groups due to the difficulty of this piece. The idea was to select singers from the choirs I conduct since I know the singers' abilities and they would be willing to help this project, plus four voice major students from the Boston area were chosen to be the pillars of the four parts.

Of the sixteen singers in the choir of this project, their various races, experiences and abilities significantly affected the rehearsals. Ten of the singers were chosen from MIT-Cambridge Chinese Choral Society (MIT-CCCS), an amateur choir with thirty-five Chinese singers that has been actively performing in the greater Boston area for over twenty years. They each have ten to thirty years of choral experiences, and all of them had prior experience with German choral works which is not very common in Chinese singers. All of them took private voice lessons at some point, less than three of them have perfect pitch, and none of them had worked on twelve-tone music before. Two of them were chosen from Hampton United Methodist Church Senior Choir (HUMC) in New Hampshire, a church choir with twenty to twenty-five experienced singers. Two of them have been singing in the choir for twenty to thirty years, and they had prior experiences with German choral works. Their voice lesson experience is unknown, none

⁶ Suggested by Chin-Yi Chen, former concertmaster of the University of Illinois Symphony Orchestra.

of them have perfect pitch, and one of them had dealt with twelve-tone music prior to this project performance. Moreover, four voice major students (one freshman, two sophomores, and one junior) from Boston Conservatory are paid singers. They were chosen by the accompanist of MIT-CCCS, who is also the staff accompanist of several voice studios in Boston Conservatory. The combination of singers is unusual for a project like this, which highlights its difficulty and challenge.

The competence of those twelve singers from the community choirs is exceptional. Their ages range from twenty five to fifty, all with excellent sight-reading skills. On average, they have ten to twenty years of choir experience, great volume and steady voices, responsible personalities. Some of them had taken voice lessons, and fewer than five of them have perfect pitch. In brief, these are very experienced choral singers.

The soloists are professional vocalists. The alto soloist, a doctoral student from the University of Illinois at Urbana-Champaign, had the leading roles in several operas and musical productions in the UIUC School of Music. The baritone soloist is a master's student from Boston Conservatory where he works as voice instructor. The accompanist is a master's student of collaborative piano from Boston University.

Frequency of Rehearsals, Choice of Dates, Time, and Location

There were seven rehearsals, including four regular rehearsals, one informal rehearsal, one joint rehearsal, and one dress rehearsal.

The four regular rehearsals (April 3, 7, 10, 14) were designed for the singers from CCCS. It was based on the prior experience of my own graduate recital which took place in March, 2010. That had six rehearsals (two rehearsals a week, fifteen hours in total),

one hour length of repertoire, three to four different languages, with very experienced singers (mostly Caucasian). Four rehearsals (two rehearsals a week, six hours in total) were set based on the knowledge of singers' abilities, difficulty of German language to Chinese singers, challenge of intonation in twelve-tone music, and loading of the choir parts. Rehearsals were taking place in MIT Room 2-190 since that is the room for CCCS's regular Friday rehearsal, singers know their way around MIT and the best place for singers from greater Boston area. They were not given the vocal score prior to the rehearsal since four rehearsals were considered sufficient.

One informal rehearsal (April 11) was done with singers from HUMC who live one hour away from Boston. According to them, it was not quite possible for them to go to MIT for rehearsals on weekdays after work. The informal rehearsal was set on Thursday evening after the senior choir's regular rehearsal, when they could simply stay longer afterwards. Vocal scores were given two weeks prior to the informal rehearsal.

One joint rehearsal (April 17) was made for the accompanist, two soloists and all the singers from CCCS, HUMC and the Boston Conservatory. It took place in one of the classrooms in the Boston Conservatory, considering the commute for everyone. A rehearsal with the two soloists, the accompanist and myself was set one hour prior to the choir's arrival; thus the four of us could work on the recitatives closely without sixteen people wasting their time waiting. The joint rehearsal was designed as a pre-dress rehearsal, and a run through the entire piece would be the first priority. Participants could get a good idea of what would be their role in the entire work and how the music would sound when everything was put together. Vocal scores were given to the four

singers from the Boston Conservatory and the two soloists three weeks prior to the joint rehearsal.

One dress rehearsal (April 20) was set two hours before the recital to avoid reserving the recital space a second time, thus saving money and saving all the performers another trip. The purpose of the dress rehearsal is to adjust the sound and balance in that specific space. In this case, the concert space would be the Chapel of First Church in Boston, a space with a narrow rectangular room and high cathedral ceiling that creates strong acoustics. This was tested and approved before reserving the place.

Rehearsals were set in different locations based on the singers' convenience since most of them helped out this project for free. Treating them respectfully in this matter is one thing a conductor can do, at least, for his/her singers.

Notes

Planning ahead usually helps, but not always. There may be unforeseen circumstances in learning any new piece. The rehearsal results varied from what we expected due to the variety of singers and the unfamiliar piece. Building a buffer into the rehearsal plan helps the conductor assure himself/herself that the concert will go well. In this project, for example, I scheduled four rehearsals with the Chinese singers from CCCS when I knew they would be able to finish the piece in three rehearsals, according to their singing abilities. However, twelve-tone music and the German language are the variables to this rehearsal process, and it was the first time I had dealt with this situation as well. Given the uncertainty of a piece such as this, adding one more rehearsal was my buffer, and the outcome to this schedule was quite satisfactory. The rehearsals were more

than enough, the singers felt more secure about the piece than before, and there was spare time for deeper interpretation. Comprehensive consideration and proper precaution make the rehearsals go smoothly and allow successful achievement of the goal at the end.

Chapter 4

Rehearsals: Plan, Process, Problems and Solutions

The discussion in this chapter focuses mainly on the four rehearsals done with the Chinese singers from CCCS, with some discussion of the joint rehearsal. The one informal rehearsal will not be included in the content. By listing the plan, results, problems and solutions of all four rehearsals, I demonstrate how conductors can control the progress of the rehearsals and make proper adjustments in order to present the music as perfectly as possible.

Rehearsal Plan, Observations, and Results

First Rehearsal of April 3

A quick survey was conducted before the rehearsal started regarding the singers' experience with twelve-tone music and German language. Eight out of ten singers had heard of twelve-tone music, none of them had dealt with it before, and all of them had sung German songs or vocal works.

At the first rehearsal on April 3, the plan of the day was to start by introducing the nature of twelve-tone technique, the tone rows used in *Lenin (Requiem)*, and run through the notes of the choir movements (movements 3, 4, 6, 7, 8, and 9) without adding the dynamics if possible.

The choir started by learning the basic idea of twelve-tone music, the importance of tone rows, and how the four tones rows rule this piece. I played the tone rows on the piano several times in the order of P0, R0, I0, and RI0, then the singers sang through the

four tone rows a few times. The C#-D#-C in P0 was the most challenging interval combination at this point; the augmented second from D# to C would frequently land on the lower side. We went through all the choir movements except movement 9 after learning the tone rows.

None of the choir members knew what they would be rehearsing until this rehearsal so no preparation had been done and they obviously struggled with notes. It took more time than I expected to run through the notes. The challenge of twelve-tone music did create a few intonation issues that I had never thought of, even though I know the singers' abilities very well. Therefore more time was spent on the difficult spots and we could not reach the goal of the day. Nevertheless, the singers got a good idea of what *Lenin (Requiem)* sounds like, which parts they should be especially aware of, and which intervals are harder than they look. Moreover, the singers showed their relief with smiles on their faces upon reaching movement 7, which is completely tonal. In the other movements, confusion and lower acceptance was exhibited during the first hour of rehearsal.

Second Rehearsal of April 7

Review of the previous rehearsal is necessary to refresh singers' memories, especially with music like *Lenin (Requiem)*. After the first rehearsal, it was clearer to me what needed to be worked on, so I was better able to adapt the schedule of this rehearsal. We were able to follow and finish the rehearsal according to my plan.

The second rehearsal started by reviewing the notes of movements 3, 4, 6, 7 and 8. The problem of the augmented second still existed but was easier to adjust compared to

the last rehearsal. The rehearsal schedule moved on to the notes of movement 9 which we had not been able to finish at the first rehearsal. Dynamics and phrases were also added during the review to enhance the power and expression in different movements. The singers showed more interest and less resistance toward this piece, which made the rehearsal go smoothly. The text was added in all the choir movements except movement 9. The singers' prior experience with the German language made the text learning faster than I expected. Due to the overall high dynamic level only a few consonants needed to be stressed.

We also realized that movement 6 would be the most difficult movement for the choir since it stays soft at the beginning, adding the problem of breath control to the problem of intonation. In addition, instead of melodic support, the piano accompaniment in this movement provides long holding harmonies, which is not as helpful to the singers.

Third Rehearsal of April 10

The rehearsal plan of the day was to start where we left off on April 7, review the movements to which we added the text last time, and then learn the text of movement 9. The text review was smooth and did not require too much time. German consonants like “k,” “t,” and “w” at the beginnings and endings of words were all extremely emphasized to enhance the power and articulation of the phrases. This applied to all the faster movements like movements 3, 4, 7 and 8. Movement 9 was not an easy movement to learn, musically and technically. The melody in this movement is mostly written in half notes with longer, legato phrases, and it needs to be loud. The singers needed a break after learning and reviewing all the text.

The second task of the day was to rehearse the connection between the choir and the soloists and all the choir entrances. As mentioned in the discussion of the April 7 rehearsal, the piano accompaniment does not always help support the intonation; likewise, it cannot be relied upon for help with all of the choir entrances. Sometimes the singers just have to lock the notes in their heads. For example, in movement 3, measure 60, there is no way for the singers to find the E from either the soloist or the accompaniment. Another challenging entrance is the beginning of movement 6, which starts with the choir on E instead of the piano accompaniment. The only way to find the E is implied in the last chord of movement 5, where the piano accompaniment has an A minor chord with A and C only. There are easier entrances such as measure 99 in movement 4, where the choir's first note, B, can be inferred from the baritone soloist's downward ending phrase, D-C#.

Fourth Rehearsal of April 14

Everyone should be completely prepared before a joint rehearsal to avoid wasting other people's time. In the fourth choir rehearsal, my responsibility was to make sure that choir was ready. The most important task in this rehearsal, the last choir rehearsal before the joint one, was therefore to review all the choir parts to make sure everything goes well. We started with the difficult movements, 6 and 9, and then moved on to movements 3, 4, and 8. During the review, I covered the connections between the movements, emphasis on specific words and attention to dynamics, phrases and breathing spots. A run-through without interruption is also necessary in the last rehearsal, to give the singers a better idea of how the piece works when all the parts are put together as it will be in the joint rehearsal. It was important to remind the singers that there would be

more people, including voice majors, joining the choir next time, so the choir members were aware that they might have to adjust their sound in the joint rehearsal.

Joint Rehearsal of April 17

The April 17 joint rehearsal took place in one of the Boston Conservatory classrooms from 7pm to 10pm. The plan was as follows:

| | |
|------------------|---|
| 7:00pm---8:00pm | Alto and baritone soloists |
| 8:00pm---8:30pm | Choir only, soloists can leave for rest |
| 8:30pm---10:00pm | Everyone |

The rehearsal with the soloists is meant to adjust the tempo, dynamic, phrase, and volume together. The soloists I hired were extremely professional. They came fully prepared, with their own ideas, and were open to my opinions. I respected their professionalism and musical interpretation by adjusting my conducting while following their secco recitatives in movements 1, 2, 5, and 8. They agreed with my tempo in the arias of movements 3, 4, and 7. In two movements (5 and 8), the recitatives were difficult for the alto soloist. In addition, she had learned the piece from a recording that was not so good in terms of intonation and interpretation. We took a few minutes for her to rehearse with the piano accompanist and work on the entrances and notes.

The choir arrived at 8pm sharp with all 16 singers. We started with movement 6, since it only has the choir itself, and then moved on to the other choir parts all directly from their entrances. Thus I could hear the volume and tone color without soloists' voices. With a few adjustments of the consonants, phrases and articulation, the choir started to sound like a whole instead of an amateur choir plus voice students. The choice of singers

is extremely important and we could see the result as not a single voice stood out from the choir.

When everyone returned to the classroom at 8:30, we started with the movements that have both choir and soloists. The choir and soloists are tightly connected in movements 3, 4, 7, and 8, so it is important to have them hear each other's voices and interpretation to complete the music. The choir entrances after the soloists are the hardest parts to catch and to sing effectively. Last but not least, I felt it was important to run through the entire *Lenin (Requiem)* at least twice without interruption. In order to avoid monotony despite the work's short duration of only 15-18 minutes, the participants needed to know how to gauge and alter their vocal quality and strength. Some of the choir members told me afterwards that they felt a lot more confident after the joint rehearsal, and this also enhanced their faith about the recital.

Problems, Suggestions, and Solutions

Regarding the Preparation

The first rehearsal could not achieve the original plan due to the lack of the singers' prior experiences with this specific kind of music. The conductor should have asked about singers' previous experiences more thoroughly in order to make the rehearsal plan properly.

The conductor should be able to anticipate the spots that singers might have trouble with from his or her own rehearsal experiences. To prepare a piece like *Lenin (Requiem)*, singing through all the voice parts would be a good idea. To be in the singers'

shoes in order to realize and anticipate where the tough intervals might be would help the rehearsal go smoother.

Score preparation must be done carefully to save more time if the rehearsal time is limited. Phrasing and breathing markings could be written down prior to handing the music to the singers, in order to save time in oral explanation, especially since there may always be absentees.

It is important to know your paid choir singers' voices in advance when they are voice students and professional singers. Some singers may have a unique tone quality. This is a plus for the individual vocalist; however, it might be difficult for them to blend in a choir. All of my paid choir singers were recommended by a staff accompanist from the Boston Conservatory who works with those four singers in their voice studio. Hence she knew their voices could be blended into a choir, which was what I asked for.

Regarding the Learning Process

When learning the tone rows, a conductor should pay attention to both the notes and the intervals. Different groups and singers of different ages may encounter challenges with certain intervals.

The choir's independence in movement 6 needs to be trained earlier. Movement 6 is the only movement done by the choir alone, and the piano accompaniment is limited as well. Practicing a cappella and limiting the piano would be helpful.

Text translation in English was hand-written in the choral parts since there would be American singers. However, by using my own words and understanding, explaining

the text in Mandarin was extremely useful and helpful in enabling the Chinese singers to comprehend the obvious and implied meaning in the words.

People forget things, especially when singers are encountering a foreign language with a lot of rules. However, the choral conductor should realize that each language has its own beauty and magic, and when the language is properly articulated and enunciated, that articulation and style would sound appropriate. The conductor should tell the singers and insist that all the consonants should be heard and all the double consonants should be separated.

For the smaller scale choir of this project recital, there are two ways to reach the required volume: 1) All the consonants should be exaggerated to reinforce the *fortissimo*; 2) All the eighth notes and quarter notes should be separated and shortened in faster movements when the piano accompaniment has steady and accented left hand chords, which creates a marching feeling.

A specific interval needs the conductor's and singers' attention, the interval from F to lower Ab. The singers tended to sing Ab too low, even when I played it on the piano several times and asked them to think higher. One singer raised her hand and suggested thinking of the note as G# instead of Ab. It worked out very well.

Notes Regarding the Music Itself

In order to enhance the efficiency of rehearsals, sopranos and tenors should sit together and altos and basses also, since treble voices and low voices often sing the same melody (in different octaves). Singers would be very happy to have the company of another part, and this also helps ensure the correct notes.

In order to increase the faith and interest of the singers, the conductor should work on the tonal movement at the end of rehearsal. This would give the singers a chance to be confident and feel satisfied at the end of the day.

The rehearsal schedule should also consider singers' situations instead of just what the conductor wants to do at that time. For example, at the third rehearsal (April 10) we should have rehearsed movement 9 first, then moved on to the rest of the movements due to the heavy demands in both melody and text in movement 9. Setting the most important (or most tiresome) elements at the beginning of the rehearsal could help ensure that the singers have enough voice and mental attention.

Finally, respect your soloists because they are professionals in their field. Always ask for their opinion when you stop, and listen to their words even though they might be contradictory to what you think. The conductor does not need to do whatever the soloist says, but he/she needs to listen.

Chapter 5

Review of the Recital and Audience and Participant Comments

The recital took place in the Chapel of the First Church of Boston on the afternoon of Saturday, April 20, 2013, which was also five days after Boston Marathon bombings and the day after the city-wide lockdown was lifted. All the participants experienced anxiety and pressure before the concert not only because of the music itself but also because of the possibility that the performance might have to be cancelled due to the terrorist crisis. Everyone looked relieved and truly joyful for the city to be alive again when we all gathered to get ready at the recital space.

Dress Rehearsal and Recital

Considering the participants' travel and the extra fee for renting the chapel, the dress rehearsal took place two hours prior to the recital. The echo of the chapel was noticed when the rental contract was signed. The high ceiling plus narrow side walls create an acoustic in which the voices project easily, but this could also cause the blurry diction which was my concern during the rehearsals. However, the space is small enough (it fits 40-50 chairs) to keep the voices from echoing, so the issue of blurriness of sound was not a worry after all. The dress rehearsal was intended for the singers to adapt to the space and see if any adjustments were needed; it was not for introducing new ideas or to change anything at the last minute.

The recital started at 3:00 p.m. with a short prayer by Dr. Steven Notis, the pastor of Hampton United Methodist Church. The reason for a prayer before the performance

was that the bombing site was only two blocks away from the First Church of Boston. A little prayer would soothe the heart and bring peace to the audience and participants alike. The performance started at 3:05 and lasted about eighteen minutes, everything went just as we had rehearsed. As a conductor, I enjoyed the music we produced.

Feedback From Participants and Audience

Following is some feedback or reflection from the singers:

- I did not know that we can make it work, and I think the recital went very well.
- I hated the melody at the first sight, but now I have the music stuck in my head for days.
- It was really a tiresome piece with those high notes, but feels blithe when we sing it.
- It was an unusual experience to sing the twelve-tone music like this, and I really enjoyed it.
- Can we do that again?

Following is some feedback from the audience:

- Feels like thunders strike on me.
- The piece did not feel like twelve-tone music, feels more tonal.
- The baritone soloist was unbelievable.
- The choir was amazing, is that the choir you conduct regularly?
- It was a little bit different from the music we are used to.

CHAPTER 6

Conclusion

The project of rehearsing and performing Eisler's *Lenin (Requiem)* was successful in terms of the entire process and performance. Rehearsals were sufficient and went well, all the paid singers were really professional, and the recital space was perfect. All the elements of this project recital went smoothly because of proper planning and preparation. However, I did encounter some difficulties even though I prepared beforehand:

1) Intonation. Rehearsing with singers who have no prior experience with twelve-tone music is a challenge for conductors. It takes a lot more time and effort to rehearse and teach them how to sing it correctly.

2) Language. As mentioned in Chapter Two, it is not very common for Chinese singers to sing German choral works. German language is a completely different language system from Chinese language, and some of the pronunciation in German does not exist in Chinese. Chinese singers sing German pieces once or twice in their choral journey, rarely more than that.

3) Soloist. Trustworthy soloists are rare and commendable. A responsible soloist can save the conductor a lot of worry and make the performance perfect. For twelve-tone piece like *Lenin (Requiem)*, it is crucially important to find soloists who know what they are doing and feel responsible for their part in presenting the piece.

Some issues popped up during the rehearsals that did not affect the result, but would be worth thinking about in preparation of similar works.

— Is perfect pitch necessary for singers to perform this piece?

Before the first rehearsal my answer might have been “yes,” but now I would say “not really.” I have perfect pitch, and I found that I could not sing the notes perfectly in tune at the first or second run-through myself. There were always one or two notes that I could not get through. It went better on the third try. During the rehearsals, I knew that less than three of my singers have perfect pitch, and they were able to fix all the notes and sing them in tune by the third rehearsal. Therefore, I do not think perfect pitch is necessary to work on this piece. It would be a plus, but not required.

— Does listen to the recording helpful?

Yes, it helped a lot. There is only one published recording in CD form and online (www.youtube.com). When learning unfamiliar and challenging choral works like this, singers get a greater sense of security from listening to the recording. I listened to it very often to prepare the recitatives and conducting skills. It is most beneficial for everyone to learn from the same recording so all are going in the same direction. Of course, the conductor should have his/her own ideas of how to present the music rather than copying the recording.

There is one thing I wish I could have done differently: the tempo. As a conductor, we are often told to follow the instruction on the score when working on a contemporary piece. However, we often lose track after several rehearsals and adjust to our own interpretation. There is nothing wrong with having our own interpretation, but the markings are there for a reason. At the dress rehearsal I was told that the tempo of the ninth movement was not slow enough. I talked to the accompanist and tried to make it

slower at the performance. However, the tempo was deep-rooted in the singers' minds and they had also adjusted their breathing to coordinate with the tempo I had set previously. I failed to adjust the tempo, but I understand that the slower tempo of the ninth movement would make the declaration of the text stronger and more solid.

By documenting the entire process of analysis and rehearsal, this dissertation offers a practical view to guide the conductor along the path toward performing Eisler's *Lenin (Requiem)*.

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APPENDIX A: TEXT TRANSLATION

Nr. 1 Introduction und Recitativ (Introduction and Recitative)

(Alto Soloist)

Als Lenin gestorben war, sagte, so wird erzählt, When Lenin died, so the story goes,
ein Soldat der Totenwache zu seinen Kameraden A soldier standing in vigil said to his comrades:

(Bariton Soloist)

Ich wollte es nicht glauben!

I didn't want to believe it!

Ich ging hinein, wo er liegt und sprach zu ihm: I went inside to where he lay and said to him:

„Iljitsch, Iljitsch, die Ausbeuter kommen!“

“Ilyich, Ilyich, the exploiters are coming!”

Er rührte sich nicht.

He did not move.

Nr.2

(Bariton Soloist)

Jetzt weiß ich, daß er gestorben ist.

Now I know that he is dead

Nr.3 Arie mit Chor (Aria with Choir)

(Alto Soloist)

Wenn ein guter Mann weggehn will,

If a good man wants to go away,

womit kann man ihn halten?

how can you hold him back?

Sagt ihm, wozu er nötig ist, das hält ihn!

Tell him why he is needed, that will hold him!

(Choir)

Wenn ein guter Mann fortgehn will,

If a good man wants to go away

womit kann man ihn halten?

How can you hold him back?

(Alto Soloist)

Sagt ihm, wozu er nötig ist, das hält ihn.

Tell him why he is needed, that will hold him.

(Choir)

Das hält ihn.

That will hold him.

(Alto Soloist and Choir)

Was konnte Lenin halten?

What could hold Lenin?

Nr.4

(Alto Soloist)

Der Soldat dachte:

The soldier thought:

(Bariton Soloist)

Wenn er hört, daß die Ausbeuter kommen,

When he hears that the exploiters are coming,

mag er krank sein, und er wird doch aufstehen. Though he may be sick, he will stand up anyway.

(Choir)

Vielleicht wird er an Krücken kommen,

Perhaps he will come on crutches,

Vielleicht wird er sich tragen lassen,

Perhaps he will let himself be carried,

aber er wird aufstehen und kämpfen gegen
die Ausbeuter.

But he will stand up and fight against the
exploiters.

(Alto Soloist)

Der Soldat wußte nämlich,

For the soldier knew,

daß Lenin sein ganzes Leben lang gegen
die Ausbeutung gekämpft hatte.

That Lenin had fought all his life
against exploitation.

Nr.5 Recitativ (Recitative)

(Alto Soloist)

Und als der Soldat geholfen hatte,
den Winterpalast zu erstürmen,
wollte er heimgehen,
weil auf den Feldern die Wintersaat
bestellt wurde.
Da hatte Lenin ihm gesagt: Bleibe noch!
Es gibt noch Ausbeuter,
und solange es noch Ausbeutung gibt,
muß dagegen gekämpft werden.
Solange es dich gibt,
mußt du dagegen kämpfen.

And when the soldier helped
To storm the Winter Palace,
he wanted to go home,
Because the winter crops were ready for
planting in the fields.
When Lenin said to him: Stay!
There are exploiters,
and as long as there is exploitation,
it must be fought.
As long as you exist,
You must fight against it.

Nr. 6

(Choir-ST)

Die Schwachen kämpfen nicht,
die noch stärker sind,
kämpfen viele Jahre lang.
Die Stärksten kämpfen ihr ganzes Leben lang.
Diese sind unentbehrlich.

The weak ones do not fight,
those who are stronger do,
fighting for many years.
The strongest fight their whole life long.
These are indispensable.

(Choir-AB)

Die stärker sind, kämpfen vielleicht
eine Stunde lang,
Die Stärksten kämpfen ihr ganzes Leben lang.
Diese sind unentbehrlich.

Those who are stronger
fight maybe an hour long,
The strongest fight their whole life long.
These are indispensable.

Nr.7 Lob des Kämpfers (Praise the fighter)(Ballade)

(Bariton Soloist)

Viele sind zu viel,

Many people are too much,

wenn sie fort sind, ist es besser.

it is better when they are gone.

Aber wenn er fort ist, fehlt er.

But when he is gone, he is missed.

(Choir)

Er organisiert seinen Kampf um

He organized his fight

den Lohn Groschen,

for the penny wage,

um das Teewasser und um die Macht im Staat.

For the tea water and for the power in the state.

Er fragt das Eigentum: Woher kommst du?

He asks property: Where are you from?

Er fragt die Ansichten: Wem nützt ihr?

He asks the opinions: Whom do you serve?

(Bariton Soloist)

Wo immer geschwiegen wird,

Wherever people keep silent,

dort wird er sprechen,

there he shall speak,

und wo Unterdrückung herrscht und

And where there is oppression

vom Schicksal die Rede ist,

and there is talk of fate,

wird er die Namen nennen.

He will call things by their real names.

Wenn er sich zu Tisch setzt,

When he sits himself at the table

setzt sich die Unzufriedenheit zu Tisch,

dissatisfaction sits there too,

das Essen wird schlecht,

The food will be bad,

und als eng wird erkannt die Kammer.

and the room will be seen to be cramped.

Wohin sie ihn jagen, dorthin geht der Aufruhr,

Wherever they hunt him, uproar will follow,

und wo er verjagt wird, bleibt die Unruhe doch. And where he is chased, unrest will remain.

(Choir)

Wo er verjagt wird, bleibt die Unruhe doch.

Where he is hunted unrest will remain.

Nr. 8

(Alto Soloist)

Zu der Zeit, als Lenin starb und fehlte,
war der Sieg erkämpft,
aber das Land lag verwüstet.

At the time when Lenin died and was missed,
The victory was won,
but the country lay devastated.

(Choir)

Die Massen waren aufgebrochen.
Aber der Weg lag noch im Dunkeln.

The masses had set out,
But the path still lay in darkness.

(Alto Soloist)

Als Lenin starb, setzten sich die Soldaten
auf die Randsteine und weinten,
und die Arbeiter liefen von den Maschinen
und schüttelten die Fäuste.

When Lenin died,
the soldiers sat on the curbstone and cried,
And the workers ran from the machines
and shook their fists.

Als Lenin starb, war es,
als ob der Baum zu den Blättern sagte: Ich gehe. as if the tree said to the leaves: 'I am going'.

When Lenin died, it was

Nr.9

(Choir)

Seitdem sind dreizehn Jahre vergangen.

Since then thirteen years have passed.

Ein Sechstel der Welt ist befreit
von der Ausbeutung.

One sixth of the world has been liberated
from exploitation.

Auf den Ruf: die Ausbeuter kommen,
erheben die Massen sich immer auf
bereit zu kämpfen.

On the call: 'the exploiters are coming',
The masses always raise again,
ready to fight.

Lenin ist eingeschreint in dem großen Herzen
der Arbeiterklasse.

Lenin is enshrined in the great heart
of the working class.

(Alto and Baritone Duet)

Er war unser Lehrer.

He was our teacher.

Er hat mit uns gekämpft

He fought with us.

(Choir)

Und ist jetzt eingeschreint in dem großen Herzen
der Arbeiterklasse.

And is now enshrined in the great heart
of the working class.

APPENDIX B: RECITAL PROGRAM

First Church in Boston
Chapel
Saturday, April 20, 2013
3:00 pm

Hanns Eisler **Lenin (Requiem)**

(1898-1962) Mov. 1 Introduction und Recitativ (Alto, Baritone)

Mov.2 (Baritone)

Mov.3 Arie mit Chor (Alto, Choir)

Mov.4 (Alto, Choir)

Mov.5 Recitativ (Alto)

Mov.6 (Choir)

Mov.7 Lob des Kämpfers (Baritone, Choir)

Mov.8 (Alto, Choir)

Mov.9 (Alto, Baritone, Choir)

Conductor: Yufen Yen (顏毓芬)

Accompanist: Chia-Hui Lin (林佳慧)

Alto Soloist: Yuan Zhou (周媛)

Baritone Soloist: Thomas Middleton

Choir: Soprano

Ying-Ja Chen (陳映嘉)

Ann Gordon

Cindy Ho (何佳瑾)

Camille Sherman

Yu-Hsien Wei (魏瑀嫻)

Tenor

Leo Chan (陳立英)

Trevor Drury

Chu-Lan Kao (高竹嵐)

Alto

Shih-Yi Chao (趙詩怡)

Alicia Fachon

Charlotte Jefferson

Julia Jou (周慶瑛)

Joecy Lin (林宜穎)

Bass

William Hicks

Henry Lin (林恆如)

Hsih-Hung Shih (史習宏)